

ANDREW LOVETT

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JACOB DREAMING

for violin and electroacoustic music

1994

JACOB DREAMING *for solo violin and electroacoustic music* (1994)

In 1992, I was awarded a Résidence for a tape-piece (**the lyre of the west wind**) at the Bourges International Festival. As a result, I was able to spend a period of three weeks working in the Electronic Music Studio at the Musikakademie der Stadt, Basel in Switzerland, in June 1993. **JACOB DREAMING** is the result of that work.

I am very grateful to the **Groupe de Musique Experimentale de Bourges** for initiating the scheme; to **Thomas Kessler**, the head of the Studio in Basel, for his help and enthusiasm; to **Karin Kessler**, who played the violin for the sampling session for the piece; and to the other members of the Basel Studio, for their friendship and stimulating company.

This score was revised and edited with the help of Egidius Streiff in July 1997.

2 performers:

- 1) violin solo
- 2) electroacoustic music (play-back of computer music and sound diffusion)

Duration 13 minutes

Computer music tuned to A=440

First performed by Egidius Streiff with Wolfgang Heiniger on October 28th, 1995 in Freiburg im Breisgau, Germany.

Dedicated to Melissa

Performance Notes

The violin should be discreetly amplified with the CD (or sampler, or computer).

The electroacoustic music consists of six stereo sequences. The violinist should be able to hear the tape-part clearly during performance.

Loudness is a matter of taste for the performers but, ideally, I would favour as natural a sound as possible. The output should be kept at a level which favours direct sound from the violin. In small rooms the piece works well with no amplification of the soloist.

Using a CD-player for play-back of the sequences:

The sequences are cued, in order, on the CD. At the end of each sequence, the CD is put into "pause-mode" and forwarded to the next cue and then started again at the appropriate point. Each sequence ends with a long fade-out and it should be possible to allow the sound to fade to nothing before pausing the tape. If necessary, it may be faded out early by the sound-projectionist. The point marked in the score for the start of each sequence is where the music itself should start.

Using a computer and a sampler:

The hardware requirements for performance with live computer sequencing are:- an Akai S-1000 series sampler (with a minimum of 10 megabytes RAM) and an Apple Macintosh computer running *Performer* or an equivalent sequencing programme.

A violinist experienced in the use of computers in performance may prefer to control the sequencer directly. The Remote Controls feature of *Performer* would permit the use of foot-pedals to start each sequence. Alternatively, the sequences could be loaded as audio files into *Performer*, *Protools* or *MAXmsp* for more direct control by the player.

Programme Note

Jacob Dreaming was composed in the Electronic Music Studio at the Musikakademie der Stadt, Basel, Switzerland and in Cambridge, England.

It was inspired by a visit to the stained-glass windows by Marc Chagall in the Fraumünster in Zürich. One of these is devoted to the Hebrew Patriarch, Jacob. In a beautiful, predominantly blue composition, Jacob is shown asleep, apparently floating in air, surrounded by complex and vivid images from his dream.

The musical material for the piece derives from a short introductory passage played by the violinist. A pre-recorded version of this music was used to generate sound-material for sampling. The violin part threads an independent course through a dreamscape created with the electroacoustic music which progressively transforms the sounds from the beginning of the piece.

I see this as being somewhat analogous to Jacob's status in the Chagall window; he floats in the middle of the window amongst all the other images. He is both the dreamer and the creature of his dreams.

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Andrew Lovett's special interests include the combination of instruments with electronics, digital opera, theatre and video. His music has been performed by The London Sinfonietta, Gemini, Aquarius, Marimolin, The Endymion Ensemble, Metanoia and Vocem. His music has been broadcast on BBC Radio 3, BBC Radio 4, Swedish Radio, BBC 2 and Channel 4. *Unknown Terrors*, for cello, keyboard and electronics was commissioned by Sonic Arts Network for Judith Mitchell and broadcast on Radio 3 in April 2000. He lives in Cambridge, UK.

Jacob dreaming

for solo violin and electroacoustic music

Andrew Lovett

I $\text{♩} = 72$

violin *sfz p* *ff pesante* *sfz* *ff* *lh pizz*

vln *sul tasto* *arco* *pp* *ff* *pp* *p* *naturale* *(poco) meno mosso* *pizz*

II $\text{♩} = 120$

vln *accelerando* *arco* *ff* *ffz* *pizz*

eam *SEQUENCE 1 start*

eam

eam

45

tentative

arco

mp

confident

mf

vln

eam

53

ff

p

tender

vln

eam

59

pp

rit.

5

5

SEQUENCE 1 end

vln

eam

a tempo

67

f

pizz

arco

sfz

rit.

f

ff

sfz

III 142

brusque

vln

72

sfz

sfz

sfz

sfz

vln

76

f

ff

mp

playful

SEQUENCE 2 start

vln

eam

vln *brusque*
eam

vln
eam

vln *resolute, strong*
eam *ff*

vln
eam

vln
eam

SEQUENCE 2 end

vln *mf*
eam

SEQUENCE 3 start

vln ¹¹⁴ *ff* 5 22

eam

vln ¹¹⁸ **IV presto** $\text{♩} = 142$
ecstatic! *f*

eam

vln ¹²⁵ *sfz*

eam

vln ¹³⁰ *sfz* *mf*

eam

vln ¹³⁶

eam

vln ¹⁴¹ *sfz*

eam

147
vln *sfz* *f*
eam

light and delicate
153
vln *ff p* *f crescendo*
eam

161
vln *ff p*
eam

169
vln *sfz p crescendo* *ff sfz p*
eam SEQUENCE 3 end

176
vln *ff p* *f*

186
vln *sfz* *ff*

195
vln

vln ²⁰⁴ *fp*

vln ²¹⁴ *ff*

eam *ppz*

SEQUENCE 4 start

vln ²²⁴

eam

vln ²³⁴

eam

V *presto* 1.148

vln ²⁴⁴ *ppp* *ff*

eam

vln ²⁵² *ffp*

eam

260

vln *ff* *ff p*

eam

268

vln *ff* *resolute*

eam

275

vln *ff* *mp* *ff* *mp* *ff* *fierce*

eam

SEQUENCE 4 end

282

vln *ff*

eam

SEQUENCE 5 start

290

vln *ff pesante* *ff* *ffz* *ff* *pizz*

eam

300

vln *arco* *ffz* *pizz* *ff* *arco* *ff* *ff* *ff* *ff* *ff*

eam

vln *ff* *ff* *ff* *ff* *ff*

eam

vln *fff* *fffz p* *crescendo* *fffz* *fffz*

eam pizz gliss

vln *fffz* *fffz* *fffz p* *5* *3* *3* *3* *3* *3*

eam *thick chord*

vln *fff* *straining* *rough, grinding*

eam

vln *(normal)* *con forza* *fffz* *fffz*

eam *thick chord*

vln *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *fffz*

eam

vln ³⁶¹ *sfz* *sfz*

e.a. thick chord

vln ³⁶⁹ *sfz* *sfz* *sfz* *sfz* *sfz*

e.a.

vln ³⁷⁷ *sfz* *sfz* *ff*

e.am pizz gliss

vln ³⁸⁶ *rit.* *ff* *molto rit.* *ff*

e.am thick chord

vln ³⁹³ *molto rit.* *Sw*

e.am

VI adagio ♩.52

vln ⁴⁰⁰ *pp* *ppp* *to nothing*

e.am *metalic pizz* *metalic pizz*

vln *sweet, gentle*
from nothing *pp* *expressive*
mp

eam *metallic pizz* (pizzicato patterns)

vln

eam

vln

eam

vln *8va* *f* *pp* *pp* *pizz*

eam *SEQUENCE 5 end* *SEQUENCE 6 start* (high metallic sounds)

VII
moderato \downarrow 72

vln *mp* *pp*

eam (gradually fading in 'circling 5th sound')

vln *mf* *f*

eam

8va-----

448

vln

mf ----- *f*

eam

(8va)-----

454

vln

eam

(8va)-----

462

vln

eam

470

vln

f

eam

473

vln

f

eam

477

vln

ff

eam

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8^{va}-----

vln 482 *mf*

eam

(8^{va})-----, 8^{va}-----

vln 490 *mf* *pp*

eam

(8^{va})-----

vln 496 *f* *ppp*

eam

8^{va}-----

vln 502 *flautando* *pp* *pp* *diminuendo poco a poco*

eam

(8^{va})----- *repeat precisely, c 10x, no rallantando*

vln 507 *to nothing*

eam